Scarborough Fair

Chord Solo Arrangement by Karl Aranjo

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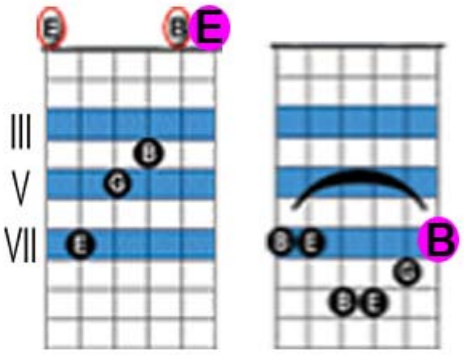
This study is an arrangement of a classic British folk ballad called ***Scarborough Fair.*** Although the song dates back to at least the Renaissance period, a version of it was made popular by the iconic duo **Simon and Garfunkel** in the 1960s. It is a beautiful haunting melody, which deals with the subject of lost love.

Our version is done in a style called chord soloing, which means that each melody note is harmonized with the appropriate chord of that moment, with that melody note being the highest pitched note in the chord. This technique causes the melody to be very audible and to jump out at the listener as a series of harmonies. Think of it as a harmonized melody. Chord soloing is most often thought of in the context of jazz guitar playing, and the term chord soloing itself is rarely, if ever used when discussing any instrument other than the guitar.

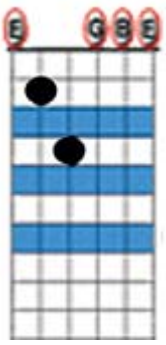
Analysis



Bars 1 and 2. Creating solo guitar arrangements really amounts to problem solving. In the first two measures the problem could be stated simply: and E note changing to a being note in the melody with a harmonic setting (the chord of the moment) of E minor. Although there would be many more easier and obvious solutions to the problem, I decided to start off with the C type of E minor chord only leaving the E and B strings open. This gives me a double being note an interesting harp like our haunting sounds. To harmonize the being note I chose root 5E minor chord which fits nicely. So there have so my first problem and E note transitioning to being note all the harmonic setting of E minor. When you do your own chord solo arrangements always be on the lookout for interesting ways to harmonize the melody. Sometimes the chords may be unusual sometimes they just may be garden-variety chords. The diagram to the right shows melodic motion with bright pink buttons.

Bars 3 and 4. In the third measure the harmony, the chord, changes to D major and I have chosen to base the arrangement off of the simple root 5D major A type of bar chord bar chord only I am creating a slash chord by leaving string five, low A, open. The melody calls for an F sharp note changing to G and back again. As you may know the G note is the fourth note of D, are the note that creates a suspended sound. For this portion of the melody I chose to also add a B note (the 6th of D) into the harmony because that's six sounds great on a suspended chord. Also, that particular hammer on it is pretty much common knowledge guitar playing.

E minor 9



Bar 5. Introduces the most important chord in the entire arrangement E mi 9, this version is also a favorite amongst guitar players and has a wonderful haunting quality because of the dissonance created by the F sharp and G note, which are one halfstep apart. This interval is called the second and many skillful chord soloists have discovered that burying the interval and the second within the harmony causes a haunting and ambient sound quality.

Bars 8 & 9. Are using common knowledge, it easily recognizable chord voicings to solve the problem of harmonizing notes by the court of the moment, the current chord in the song progression. Note the use of slash chords to create interesting flow in the bottom of the arrangement.

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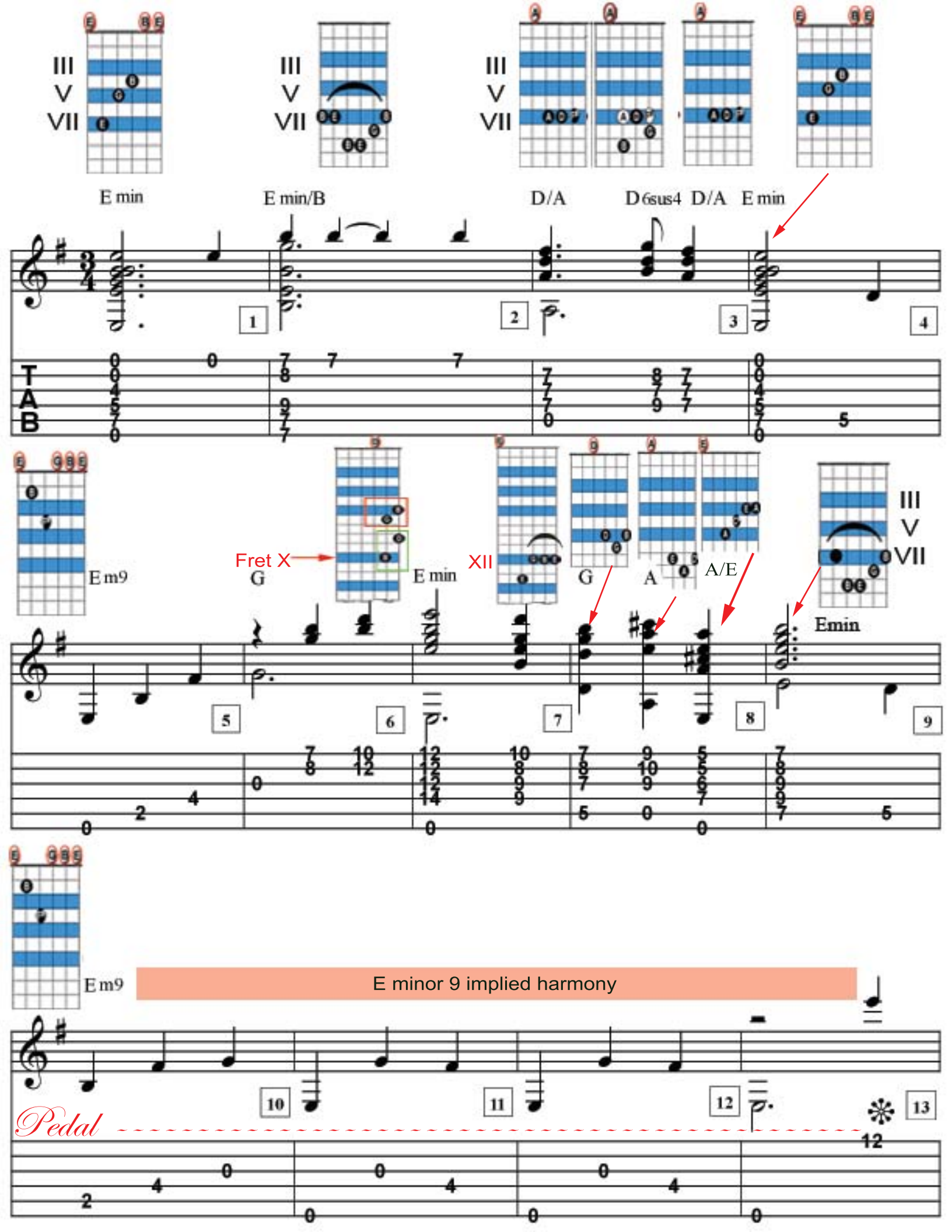
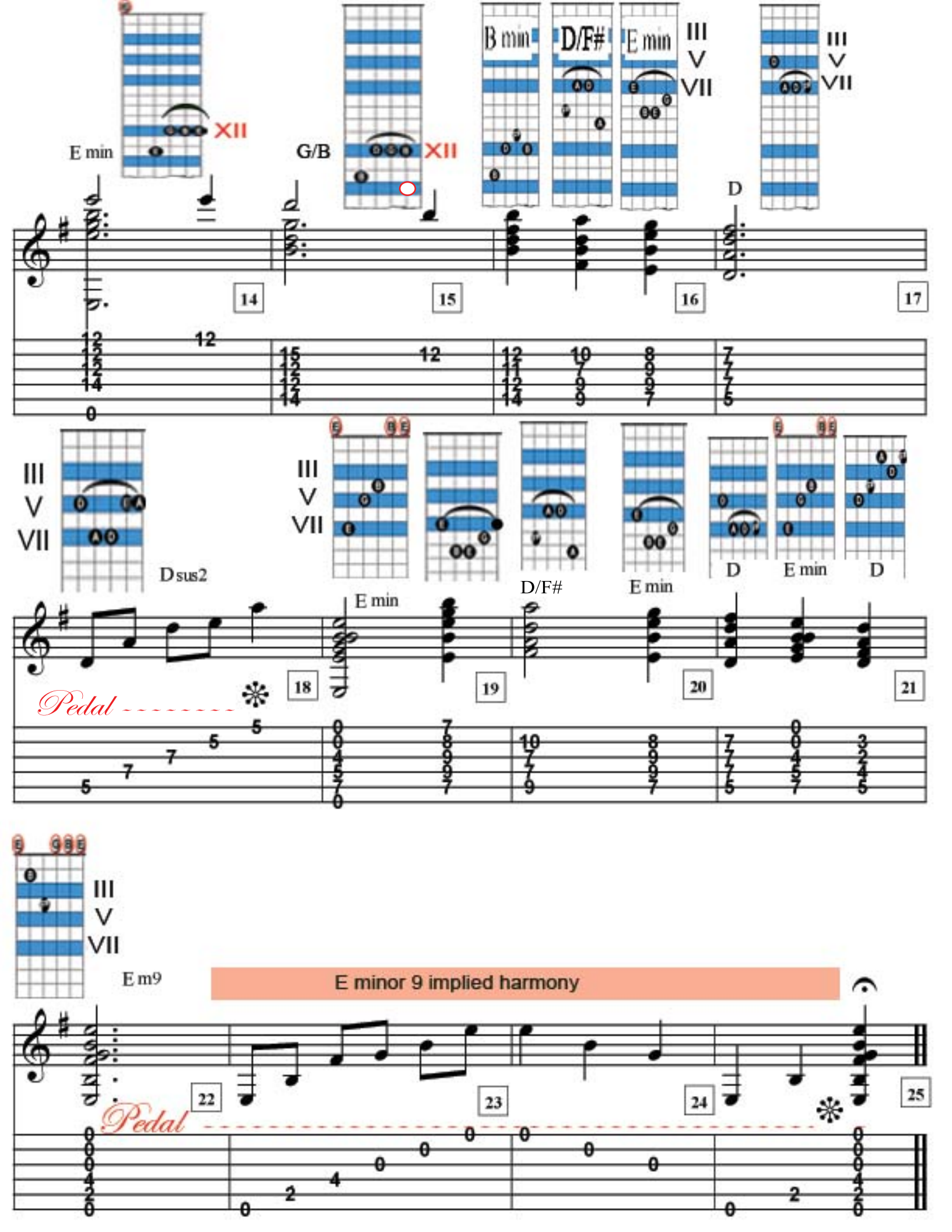
Bars 10 – 13. Again using one of my favorite chords, the haunting E min 9 to create a picking part. Since I am not strumming the chord, rather I am playing an arpeggio of the chord I have decided to label this section "implied harmony" because the sound of the chord is what is flavoring the arrangement at this point but I am not strumming the chord, so the chord sound is implied. Also, the large symbol that looks like a snowflake and the word in fancy script writing, "Pedal" meansmean the same thing, that all notes are sustained as long as possible. If you've ever played an acoustic piano this is the effect you get by holding down the sustain pedal, all the notes you play sustain: they continue to ring and last. The symbol that looks like a snowflake, tells you that the sustaining part is over, for piano player this means to take your foot off of the sustain pedal. For guitar player it means to silence the notes that have been sustaining.

Bar 16. Uses the C type of B minor chord to solve the problem of harmonizing a B note in the melody while a B minor chord is the chord of the moment. On the second beat of the measure I have chosen to add an F sharp bass note to the D major chord, making it a slash chord. This particular one, **D/F#** is also called a ***third in bass*** chord, and creates smooth motion to the court following it, E minor with E I in the bass.

Bars 18 –21. There should be no surprises here now that you understand the concept of chord soloing. In bar 18 I am using a D suspended to create an interesting and haunting sound. What may also be of interest to you is the third beat of measure 21. Where I am using a C type of D major chord. Although the C type of movable chord is generally not thought of as a first choice it always does sound terrific just as a good old C major chord sounds very nice and full in the open position.

Bars 22 –25. Here once again I am ending with the star of the show, the beautiful and haunting E minor nine played in the open position. Once again I am picking the notes of the chord individually to create an implied harmony.


III
V
VII
E min
E min/B
D/A
D6sus4
D/A
E min
1
2
3
4
T
A
B
E m9
Fret X
G
E min
XII
G
A
A/E
III
V
VII
Emin
5
6
7
8
9
E m9
E minor 9 implied harmony
Pedal
10
11
12
13


E min
XII
G/B
XII
B min
D/F#
E min
III
V
VII
III
V
VII
D
14
15
16
17
III
V
VII
Dsus2
III
V
VII
E min
D/F#
E min
D
E min
D
18
19
20
21
Pedal
III
V
VII
E m9
E minor 9 implied harmony
22
23
24
25
Pedal